

Sunday, April 17  
Helen M. Hosmer Hall  
3:00 PM

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

**Anyango Yarbo-Davenport, Violin**  
**Julianne Kirk, Clarinet**  
**Rebecca Hartka, Cello**  
**Yin Zheng, Piano**  
**Gary Busch, Opening Lecture**

Quatuor pour la fin du Temps (1941)

Olivier Messiaen  
(1908-1992)

Liturgie de cristal  
Vocalise, pour l'Ange qui annonce la fin du Temps  
Abîme des Oiseaux  
Intermède  
Louange à l'Éternité de Jésus  
Danse de la fureur, pour les sept trompettes  
Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps  
Louange à l'Immortalité de Jésus

## Performers



As performer and lecturer, **Gary Busch** is widely known to audiences and teaching organizations in the U.S., Canada, and Germany. He is also involved in music research and writing, recently including a number of annotated editions of piano works in the *FJH Classic Editions Series*. A series of anthologies of American masterpieces is currently in preparation, and Korean language translations of his acclaimed editions of MacDowell's *Woodland Sketches* and the Etudes, Op. 39 were released this past year in Asia. Outside of the piano area, Dr. Busch is active in several areas of music history, with a particular

dedication to the teaching of American music history, German lied, and nineteenth century music. His principal piano studies were with Béla Siki at the University of Washington and Artur Balsam at the Manhattan School of Music. He is Professor of Music on the Piano and Music History faculties at the Crane School of Music of SUNY Potsdam, where he has been in residence since 1983.



**Julianne Kirk** serves as Assistant Professor of Clarinet at the Crane School of Music at the SUNY Potsdam. An active soloist and chamber musician, she is a member of the Aria Reed Trio and the Eastman Triana. Dr. Kirk is Co-Director of the Crane Clarinet Choir, Crane Clarinet Ensembles and has given master classes and clinics for the Southeast Asian Youth Orchestra and Wind Ensemble, Aria Summer Music Academy, Blue Lake Fine Arts Camp and currently serves as Director of the Crane Youth Music Camp. She has also co-coordinates the acclaimed Potsdam Clarinet Summit, which brings together performers and educators for a weekend of

clinics, recitals and master classes. Dr. Kirk has performed and presented at numerous conferences including the International Clarinet Association ClarinetFest, International Double Reed Society Conference, New York State School Music Association Conference, New York State Band Directors Association, Mid-America Center for Contemporary Music and the Oklahoma Clarinet Symposium. Prior to joining the faculty at Crane, Dr. Kirk held teaching positions at Ball State University, University of Rochester, Eastman School of Music, Eastman Community Music School, Hochstein School of Music, Nazareth College and the University of Oklahoma. She holds the Doctorate of Musical Arts and Master of Music degrees in Performance and Literature from the Eastman School of Music and a Bachelors of Music from the University of Oklahoma. Her primary teachers include Jon Manasse, David 00.Etheridge and Brad Behn.

*Danse de la fureur, pour les sept trompettes*  
(Dance of fury, for the seven trumpets)

Rhythmically the most characteristic piece of the set. The four instruments in unison are made to sound like gongs and trumpets (the first six trumpets of the apocalypse followed by various catastrophes, the trumpet of the seventh angel announcing the consummation of the mystery of God). The use of added values, augmented or diminished rhythms, and non-retrogradable rhythms. Music of stone, fearful granite sonorities; the irresistible movement of steel, enormous blocks of purple fury, of icy intoxication. Listen above all to the terrible fortissimo of the theme in augmentation and the changes in register of its different notes, towards the end of the piece.

*Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps*  
(Tumult of rainbows, for the angel who announces the end of Time)

Certain passages from the second movement return. The mighty Angel appears, and above all the rainbow which crowns him (the rainbow: a symbol of peace, wisdom, and of all sounding and luminous vibrations). In my dreams, I hear recognized chords and melodies, I see known colours and forms; then, after this transitory stage, I pass beyond reality and submit in ecstasy to a dizziness, a gyratory interlocking of superhuman sounds and colours. These swords of fire, these flows of blue-orange lava, these sudden stars; this is the tumult of rainbows.

*Louange à l'Immortalité de Jésus*  
(Praise for the Immortality of Jesus)

A long violin solo, acting as a pendant to the cello solo of the fifth movement. Why this second eulogy? It is addressed more specifically to the second aspect of Jesus – the man Jesus – to the Word made flesh, resurrected immortally to grant us life. It is all love. Its slow ascent towards the extreme high register is the ascent of man towards his God, of the Child of God towards his Father, of the deified Being towards Paradise.



Active as a soloist, chamber musician and educator, cellist **Dr Rebecca Hartka** released her debut CD "Folkfire" in October 2010, receiving critical acclaim as well as radio play on both WFCR and WAMC Performance Place. Her international solo debut in 2007 in Vietnam was reviewed by a local paper as "... no less than magical and eloquent." As comfortable in a café as a concert hall, Hartka has appeared in venues such as the Boston Center for the Arts, as well as the Rockwood music club in New York and Club Passim in Cambridge, MA. She has recently appeared on the North Quabbin Center for the Arts series, the Exploring the Arts series, the 88 Keys series, and the Jazz and More series. As one of the founding members of the Phoenix Trio, she gave regular concert tours throughout the country from 2006-2010. Hartka has been featured as a guest artist in a concert tour with the Meritage Quartet and has also performed with Serenata Chamber Players, Boston College Contemporary Music Ensemble, Hyperprism, the Fringe Festival, Cape Ann Symphony, Rhode Island Philharmonic, Intermountain Opera Company, among others. Hartka earned her Doctorate of Musical Arts and Masters in Music from Boston University College of Fine Arts and her Bachelor of Arts in Music from Oberlin College and Conservatory studying with Rhonda Rider and Leslie Parnas among others.



**Yin Zheng** has performed in prestigious venues in Europe, US, and her native city Shanghai, China. A Ukrainian Newspaper has described her playing as "an astonishing torrent of images, passages, and themes, amazing the audience with an unbelievable technical precision that was balanced by delicate melodic and dynamic nuances." She has been featured on leading music stages such as Carnegie Hall and Steinway Hall in New York City and, in worldwide reputable music festivals in France, Belgium, Switzerland, Austria, Germany, Spain, Portugal, China and Canada. She captured first prizes in both the 28<sup>th</sup> Frinna Awerbuch International Piano Competition held in New York and the Empire State Piano Competition of the New York State Music Teacher's Association. Following her early training in Shanghai, she furthered her study at the Royal Conservatory of Brussels, Belgium and earned her Doctor of Musical Arts from the prestigious Eastman School of Music. Dr. Zheng currently serves as Assistant Professor of Piano/Coordinator of the Keyboard Program at the Oakland University in Michigan. She has since been a frequent adjudicator at both state and regional music competitions as well as performing guest artist recitals and teaching master classes at diverse institutions in Asia and the US.



Praised by international critics for her “captivating performances”, “artistic excellence” and “sparkling rich” sound, violinist **Anyango Yarbo-Davenport** has quickly become a highly sought after soloist and collaborator. In 2010, Anyango was twice featured at Carnegie Hall, receiving 1st Prizes at the *International Competition of Romantic Music* and the *American Protégé Intl.*

*Competition*. She won the “Most Distinguished Violinist Award” and the “Special Mention Award as Composer” for her composition *In Memoriam of My Father* from the *2010 IBLA Foundation World Competition* – being the only violinist selected to perform on the foundation’s Stradivarius at the Winner’s Gala in Sicily, Italy. Highlights of Anyango’s 2010/11 season include the premiere of two violin concertos by distinguished composers Lesemann and Eremiasova, an invitation to perform at the inaugural *The Eastmans in Berlin* tour hosted by the Kurt Weill Fest Germany, and being a featured soloist during the national Women in Music Festival Tour presented by the Eastman School of Music & CUNY. Currently she is pursuing the Doctorate Degree at Eastman, mentored by Prof. Charles Castleman and holds teaching assistantships at Eastman and the Eastman Community Music School. This spring she is invited to give master classes and adjudicate at Seattle University and Gettysburg College. Born and raised in Munich, Germany, Anyango has previously studied at the academies of Munich, the “Mozarteum” Salzburg, the Sibelius Akatemia Finland, and received the coveted *Performer’s Certificate* from Eastman. Most recently, Anyango was awarded the *2011 Presser Music Award* for academic and artistic excellence. She currently performs on a violin made by Giovanni Battista Guadagnini, fecit 1785, lent to her by Prof. Charles Castleman.

Preface from Messiaen’s Score:

*Liturgie de cristal*  
(Crystal liturgy)

Between three and four in the morning, the awakening of birds: a solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this onto a religious plane and you have the harmonious silence of Heaven.

*Vocalise, pour l’Ange qui annonce la fin du Temps*  
(Vocalise, for the Angel who announces the end of Time)

The first and third sections evoke the power of the mighty Angel, crowned with a rainbow and clothed by a cloud, who sets one foot upon the sea and one foot upon the earth. In the middle section – these are the impalpable harmonies of heaven. On the piano, gentle cascades of blue-orange chords, garlanding with their distant carillon the quasi-plainsong chanting of the violin and cello.

*Abîme des Oiseaux*  
(Abyss of the birds)

Clarinet solo. The abyss is Time, with its sorrows and its weariness. The birds are opposite of time; they are our desire for light, for stars, for rainbows and joyful songs!

*Intermède*  
(Intermezzo)

A scherzo of more superficial character than the other movements but linked to them nonetheless by melodic reminiscences.

*Louange à l’Éternité de Jésus*  
(Praise for the Eternity of Jesus)

Jesus is here considered as the Word. A long phrase for the cello, infinitely slow, magnifies with love and reverence the eternity of this powerful and gentle word, “which the years can never efface.” Majestically, the melody unfolds in a kind of tender and supreme distance. “In the beginning was the Word, and the Word was in God, and the Word was God.” [John 1:1]